

MUSEUM SERVICE

Bulletin of the
Rochester Museum of Arts and Sciences

VOL. 35 NO. 7 • SEPTEMBER 1962



FIFTIETH

Prologue of the Past
Edgerton Park
1912 — 1941

ANNIVERSARY

ROCHESTER
MUSEUM



Proof of the Present
657 East Avenue
1942 —

OF ARTS

Prophecy of the Future
A SCIENCE CENTER

AND
SCIENCES

19 —



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Volume 35

September 1962

Number 7

Rochester Museum of Arts and Sciences—Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind — is administered by the Municipal Museum Commission for the City of Rochester.

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Chartered by the University of the State of New York

Rochester Museum Association is a sponsoring group of leading citizens who feel that a museum of science, nature and history has a distinct place in our community and is worthy of their moral and financial support. It is entitled to hold property and to receive and disburse funds.

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COVER PICTURE - -

In this issue we will mark the beginning of our Fiftieth Anniversary year. We will pause to review the past, proceed to the present and pursue future horizons. These exterior views are reflected images.

PROLOGUE OF THE PAST: The museum idea began in Edgerton Park (1912-1941), planning with a purpose.

PROOF OF THE PRESENT: The museum idea spread and reached fruition in the new building on East Avenue (1942-), the gift of the late Edward Bausch.

PROPHECY OF THE FUTURE: The museum idea enters the new era of challenge—A Science Center (19 -), planning with a purpose to meet the individual needs of the citizenry

*Architectural rendering, "A Science Center"
by John Wenrich, F.R.M.*

UNDERSTANDING SCIENCE IN THE SPACE AGE

Marvels of the heavens and the natural wonders of the earth have long been within the province of museums of science. But these educational institutions with their animated exhibits are also concerned with the discoveries and inventions of man. The latter include remarkable accomplishments in the applied sciences. That man may better comprehend and more clearly understand the beneficial advances of science requires a whole range of special tools from textbooks and popular articles to television and museum exhibits. How to interpret and explain modern science is a problem of immediate concern to educators, social planners and the foresighted citizen.

To mark the Fiftieth—*Golden*—Anniversary of the Rochester Museum of Arts and Sciences, a national symposium, "UNDERSTANDING SCIENCE IN THE SPACE AGE," will be held in Rochester on September 26. This gathering, bringing together some of the country's outstanding research leaders, educators and industrialists, will treat of four areas. These are: the contribution of public and private education to understanding science, the contribution of mass media, the contribution of industry, and finally, but not least, the contribution of museums.

Marion B. Folsom, former Secretary of Health, Education and Welfare, is the Honorary Chairman of the Symposium and Dr. Nissim Finkelstein, Vice-President, Research and Engineering, General Dynamics/Electronics, heads the Steering Committee. Representatives of many Rochester industries, the University of Rochester, the Rochester Council of Scientific Societies and the Rochester Museum Association have all shared in the planning of the symposium which will include panel sessions and an evening program of addresses by highly qualified speakers. It is believed that these meetings will result in important insights into the problem of the popular comprehension of science. The printed record of this conference when distributed may well lead to innovations and improvements in carrying out the complex task of science popularization.

We live in an age in which research and development are affecting the lives of all of us, yet the average citizen knows very little of these dynamic forces. Rochester is in the forefront of scientific advance and is considered one of the leading science cities with its unusual concentration of scientific manpower and the high proportion of industries developing equipment and techniques. Also, throughout the immediate region a national experimentation in the secondary school science curriculum is in progress. At the same time, the University of Rochester, with its research and teaching, is a vital factor.

All these present cogent reasons for a successful symposium on "UNDERSTANDING SCIENCE IN THE SPACE AGE."

—W. STEPHEN THOMAS, *Director*

Indian Arts to Israel

An unusual form of international cultural exchange of museum material will take place in Israel, with the display of a large and colorful collection of Iroquois Indian Arts and Crafts. Costumes and accessories, baskets, implements and utensils, musical instruments, ceremonial objects and pictorial material from the Museum's Indian Arts collection will be loaned for a period of one year to the Haifa Ethnological Museum and Folklore Archive, Municipal Corporation of Haifa, Israel. The material will be sent through the United States Information Agency in Washington, D.C., in cooperation with the Cultural Attache in Tel-Aviv.

The exhibit was requested by Dr. Dov Noy, a well-known anthropologist and folklore specialist, who was trained at Indiana University and is now the director of the Haifa Ethnological Museum and Folklore Archive.

Boys and girls of Israel will have a better opportunity to learn about a typical North American Indian culture through this exhibition which includes more than seventy-five objects. It will give them a broad view of American Indian life in a real way. They will learn about food and food preparation, religious and social rites, how the Iroquois dressed, who they were, how they played games and participated in sports and about the meaning and kinds of musical instruments.

At the request of the Haifa institution and the Israel Association of Ethnography and Folklore, Museum Director W. Stephen Thomas visited Israel this past summer to make arrangements for the exhibition and to consult with local museum authorities on details for the display. He also gave assistance in the preparation of an illustrated booklet to be published in Hebrew and English on the subject of the Iroquois. This publication will serve as a text book for school classes and youth groups.

We Shall Not Forget

The 3rd Annual Museum Convocation in 1940 is a memorable one for it was on that occasion that Dr. John R. Williams, Sr., chairman of the Museum Board of Commissioners, made the electrifying announcement of the gift of property and funds by Edward Bausch, stating, "The Museum now has the means by which its hopes may be realized." Significantly, too, the Convocation address by Waldemar Kaempfert, science editor of the *New York Times*, stressed the social and technological trends of "Science and Democracy."

Interest in the Museum was not one of late moment, for on May 24, 1929, Edward Bausch wrote: "I believe in the Rochester Municipal Museum and in its usefulness in the enjoyment and enlightenment of the people of our community. I think it is regrettable that it is not more centrally located, but trust that eventually this may be so. I am on the point of leaving with Mrs. Bausch for Europe and am looking forward to visiting the Munich and Nuernberg Museums again." He provided the new site, ideally located, and answered the problem of how to attract more people to the museum building itself.

We shall not forget the beneficence of Edward Bausch. Each year, on September 26, the anniversary of his birth, we pay tribute to his vision, foresight and civic faith. These he demonstrated in so many different ways—some intangible and others, like the museum building and grounds, are living mementos of his community enterprise.

In honoring Edward Bausch, we also honor the spirit of science and industry and the technological improvements which have helped us advance as a people. This will be reflected in the projected National Symposium, "Understanding Science in the Space Age," to be held in Rochester on September 26, the 108th anniversary of the birth of Edward Bausch.

Comments by the Mayor on the Fiftieth Anniversary of the Rochester Museum of Arts and Sciences

In September 1962, the Rochester Museum of Arts and Sciences will observe the fiftieth year of its unique contribution to our City's cultural life. In this issue of *Museum Service* a review of its achievements is given. I should like to add a word about its future.

Our administration has gladly continued the generous financial support of Museum activities. As Mayor of the City of Rochester, I am happy to join a long line of City officials who have taken an active part in the support of the Museum.

I am told that more than 181,000 persons visited the Museum last year. Many of these come from Rochester, of course. But it is a significant fact that a large number of persons came from the towns in Monroe County, outside Rochester, and indeed, from all over the state and nation.

This important fact seems to point to an increasingly important role for the Rochester Museum of Arts and Sciences in the years ahead. The reasons are not difficult to find. Nowhere else in the area do we see such a varied collection of scientifically accurate and imaginatively presented exhibits, displays, films and dioramas. Nowhere else is there a staff whose every effort is directed at creating interest in science and nature from an early age, and at supporting and encouraging that interest in later life.

The function of a City is to provide services to its residents, which are not available elsewhere. Among the necessary services, are the provision of cultural opportunities. To this goal the Rochester Museum of Arts and Sciences has made many noteworthy contributions. It is my belief that its contributions in the future will be no less great. Indeed, I fully expect that as Rochester and the area around it grow, the Museum services will be in ever greater demand.

The Museum today is serving the third generation since its founding. I am certain that if Lewis Henry Morgan, that early American scientist and Rochester's special pride, were able to join us on this occasion, he would agree that our Museum deserves the support of everyone in Rochester and the surrounding communities, as well, for whom its services are so vital.

HENRY E. GILLETTE, *Mayor*
City of Rochester, New York

Happy Birthday, Rochester Museum!

Rochester, New York
September 11, 1962

Dear Rochester Museum,

Greetings, on your fiftieth birthday!

Even though I was not there when you were born on September 11, 1912, I have known you since you were a struggling youth, already bursting your confining form at Edgerton Park and just starting to blossom into young adulthood in the beautiful new Museum on East Avenue, the gift of the late Edward Bausch.

You might say I grew up with you, for we met in the fall of 1939, when, as a young schoolgirl, seeking information on art and Indians, I sought you out. You completely fascinated me; So much so, that I was soon spending all of my spare time in your wonder-filled halls, alcoves and workrooms. To liken you unto a large grain of sand was to see the world.

Besides your beautiful and artistic displays promoting visual education, I think the museum people, "museists," interested me the most. They knew how to paint and model nature so as to consummate art; tell me a rock's geological name, how it was formed and from where it came; identify a strange flower; tell me if my mushrooms would make a good meal, or my last; where to look for arrowheads,— and on, and on, and on. It seemed I would ask and they would tell me. From your incomparable, busy director, Dr. Arthur C. Parker, and his efficient secretary, Mrs. Mable S. Smith, who knew just where everything was, to artists, craftsmen, preparators, taxidermists, geologists, archaeologists, historians, librarians, Indians and many others, the museum people were an unusual family all their own.

On the second floor, past the large section of a redwood tree, through the dark and dramatic bird hall, lighted only by the dioramas, to the end of the corridor where the art room was located,—that is where I spent most of my time. My art teacher, Mrs. Vera Achen Jewett, a former pupil of the late Edward S. Siebert, and Mr. William F. Fraatz were two of the museum artists, and it was Mrs. Jewett who took me in hand. Eventually, after *many* apprentice jobs, I too, was doing research and painting miniature dioramas, three dimensional portrayals of subjects. Since I was a volunteer worker, who occasionally, and unexpectedly, received a voucher, "to encourage you," quote Dr. Parker, I could choose my own topics as long as they were usable in the local schools. I painted Indian scenes,—Navaho Landscape, Hopi Snake Dance, Pawnee Sacrifice to the Morning Star, etc. I think the general public would be surprised if it knew how much research and work goes into even a small diorama, let alone a large one in the exhibition halls,—I know I was.

Very often in the art room I met interesting and famous people,—one of them, the charming author, Lois Lenski, when she was doing

research on her, still very popular book, *Indian Captive*, which she later autographed for me; Tahan, an unforgettable Indian chief, who liked me so much he was going to take me home with him, much to my slight terror, even though I liked him, in a not too sure way,—for had he not been on war parties in his youth?; Earl Hilfiker, the noted naturalist and lecturer, who was just beginning his career; Carleton Burke, the gifted poet and photographer, whom I grew quite fond of while he was writing one of his several books, *Symphony Iroquoian*;—and again, on, and on, and on.

No wonder it seems ironic to me when I recall an incident, told to me by the artists in that old museum, about two boys wandering in the bird alcove, discovering the open art room door at the end of the corridor and saying, "Hump, nothing in there,—just an old man with white hair and a woman wearing horn-rimmed glasses!" Yes, nothing in there but - - -!

One day in the library I bumped into the head of the Smithsonian Institution. He was very nice to me; he helped me pick up my scattered books. One just never knew who, or what, was around the next corner! Around one corner was an archaeological expedition to an Indian site at Brewerton, New York. Blisters and calluses I had, and a backache too, but the thrill of finding an artifact hundreds of years old more than made up for them.

Perhaps it was because of my youth that my museum experiences, far too numerous to include all of them here, seem so rewarding and happy, but I doubt it. As I look back with mature eyes I know that what I absorbed and assimilated helped to make me the person I am, and I would not trade this unusual and invaluable part of my education for anything. I can only wish others were as fortunate as I was to have grown up in the Rochester Museum of Arts and Sciences.

Yours is a rare future, friend Museum, for unlike man, at least for the present, you may live and grow forever. Every generation can give you life by its continuing interest, genius and helpful and financial support,—in so doing preserving a reflection of itself, for a museum is a many-faceted image of the community in which it exists. With your Museum Director, Mr. W. Stephen Thomas, ever seeking to promote your interests and a competent staff to aid him, your path ahead is being planned, hewed and executed. Follow it and continue to grow.

So, Happy Birthday, dear Rochester Museum,—may your fiftieth be but the cornerstone of your future. And if you do not mind sharing good wishes, let us both say, "Thank you," to your former, inspired father, Dr. Arthur C. Parker, who often spoke of you as his child and first gave you life, in the fullest meaning of the word.

Naho!
Florence R. Roggie

A Little History of A Concept

Out of a hundred years one hour to remember, one moment to hold forever.

By Carleton Burke, F.R.M., *Honorary Curator of Photography*

ALL GREAT MEN AND WOMEN have made one moment live. They have made a moment of time flame up and give out a beacon light. Except for acute sense-perception, which was their genius, they were more terribly bound by time: not that time enchains but that it can be an imponderable tether, pulling man and the things of man from here to there. We might call it the yank or tug upon the borning baby out of the cradle of magic answers into the unanswerable chaos of this world, and swiftly to unapprehendable death. Yet, born free or slave, red, black or white, great men and women have in their hour found one brief moment, and by divine imagination have made that one brief moment fixed in space and shining like a sun. Every school boy learns to know them, seeing them afar off by the light reflected from their works. We honor them sometimes. We often unremember them.

If ever we have had the privilege of sharing their hour or even a small part of it, watching them work, hearing their words, feeling the impact of their concepts, catching the import of their vision, we have indeed been enriched and made wiser and happier in our time.

To them, the moment of their time loomed full of promise, full of fruitions, legacies, expansions, concepts, truths. The moment of their time ticked down. What remained was a prelude to a postlude, an outline poem to a greater psalm.

Our teachers give us wells to dig knowing the water is there.

He stood among us sometime ago, who by good fortune must have had great teachers. They inspired him to dig his wells for the waters of *truth* and *fact*. This man stood within the so-called "temples of the muses" and surveyed their dusty, musty, gloomy unrelated curiosities. His long but invaluable apprenticeship had taught him how to arrange and classify, assemble and analyze, so that objects could be correlated in *fact* and thereby be made to project their own intrinsic *truths*.

He, Doctor Arthur Caswell Parker, would build inside the old "temple of the muses" the New Museum.

Was it an hour—or moment, when he said, not to himself, but to many men around him: "We must beckon to the man walking by out there on the street, on the avenue. We must call him in. We must honor him because he has not just a curious but a *cosmic* Past; we shall somehow reveal it to him. We must encourage him because his Present is tremendous; we shall endeavor to enlighten him. We must even show him those tiny windows of his Future; we shall somehow inspire him. But we shall never bind him nor coerce him. We shall leave him free."

Arthur Parker stood at last in a city's old museum building (it had once been called a House of Refuge) and laid his plans to project its value into the civic structure of a city and into the lives of its citizens. He loved the

city, Rochester, and the Empire State, New York, that had been the home of his Iroquoian forebears, the People of the Long House, the *Ho-de-no-so-nee*. He would bring their history into the museum; he would expand it through archeological research and make it tangible and useful. He would outline the geological history of western New York in visual stages and even recreate the actual environments of million years. He would bring Nature into the museum and reveal her as she is and in her inter-related patterns. From the wells of anthropology he would bring the spirit of man, his ancient story, his crafts, his arts, his sciences and even his modern industry. He would make all these to *speak* out of their time, and spatially influence the child and the man of today. The School Service, Club Service and the Hobby Council proved the Museum to be at last a dynamic function in community education and culture.

This man in one of the city's "finest hours" evaluated and projected the New Museum. The concept was put to work.

One facet of the concept, already finely cut and polished in the early days of visual education, exerted a profound and healthy influence. This facet dealt with *display* and *projection*. No longer would it be said of an object, "Look at what *I* have collected!"—but rather, "See what *this* arouses, what thoughts it kindles, what imaginations it brings up, what ideas it enhances!" Now project it! Gather around it what relates it to time and to the people who made it and used it. How did they learn to make it? How much did they use it? What did its use influence? How long did it live out its usefulness? Do we have something like it, anything better than it—today?

Yet another facet of the concept dealt with light. Here we dip into the wells of psychology and philosophy and explore the viewing of things, the rendering of objects in terms of sight and sense-perception and the ensuing analysis of what we can perceive of objects in their light and our light by the light that they reflect.

The New Museum is essentially a house of reflections where the tablets of earth, the material remains of man and all his works in progress toward higher cultures are displayed and wisely related, illumined for our eyes to see and our minds to comprehend. Moments of history, not only the history of man but also the history of his earth as revealed by its rocks and fossils, are reflected in this house. And everywhere if you look mindfully you will be conscious of a *concept*.

To put this concept succinctly into words is almost impossible so great are its dimensions, so deep its wells. It grew and will continue to grow. World wars, petty politics and human errors have never withered it. The Rochester Museum of Arts and Sciences has always had good city fathers. It was benefited long ago by an inspired commission headed by another citizen of culture, leadership, foresight and great sincerity, Dr. John R. Williams, Sr. Many were the eminent and beloved people who helped guide it, and contributed to the progress of its concept. To W. Stephen Thomas, its director now, and his entire competent staff go the honors of its present-day fulfillment of that concept and the effectiveness of its expanding influence. Change in custom

Continued on page 116

A Museum Thrives In Rochester

By Richard E. Horsey, F.R.M.

PROBABLY FEW now remember the grim high walls and locked gates of the industrial home and reformatory for wayward boys that occupied what is now Edgerton Park. After this institution was removed to Industry, New York, with better surroundings and cottages, the grounds were taken by the city and in one of the buildings the Rochester Public Library was housed.

Once when withdrawing a book from this library a sign was noticed telling about a museum being started in the back, and a visit showed a crude beginning. This must have been soon after 1911. Later visits found several interesting exhibits in the manner then used for museums. Civil war uniforms and material, a case of flintlock rifles and hand guns with more modern examples. Special showings of coins and stamps or newly received relics. A long wall was lined with grim and austere portraits of people who had been prominent in Rochester. This did not appeal to me.

A case, such as was found in the parlor, with a few ducks and other birds mounted was probably the start of the fine nature exhibits now in the Museum. Mr. Calvin C. Laney's interest in birds led him to mount a number of native and other birds in a large case in the Maplewood Park Refectory public room. Once when hunting rabbits, I shot what was thought to be a hawk flying over in broad daylight. When I picked it up, my astonishment was great to discover that it was an owl, probably a hawk owl. This was given to Mr. Laney for the Maplewood Park collection. Later these were given to the Rochester Museum of Arts and Sciences.

An early visit to Milwaukee was made interesting by their Museum. I was delighted with the cases containing birds and animals mounted in surroundings showing their native habitats. Other cases showed primitive people in their lifelike conditions, instead of stiff figures as were displayed in most museums at that time.

Probably the Post Office in the Rochester Museum of Arts and Sciences was one of the first rooms showing this new method. In 1926 a notice was received that a letter awaited me in this post office, and on a visit I was handed the letter shown with this article. A note in my diary made on Sunday, April 18, 1926 records, "Received a membership card in the

ROCHESTER MUNICIPAL MUSEUM ASSOCIATION



Edgerton Park,
Rochester, N. Y.
1926



Dear Friend:

It affords the officers of the Association much pleasure to announce your election to full membership in the Rochester Municipal Museum Association, in the classification indicated upon our membership card, enclosed herewith. There are no dues whatever, and the only obligation is your continued interest in our Museum.

Museums afford a sure index of a community's cultural life, and all great communities support museums. It is our desire, in appreciation of your membership, to keep you informed as to our status and progress. To this end we are placing your name on the list for a free subscription to MUNICIPAL MUSEUM SERVICE, our official bulletin.

You may be sure that your frequent visitations are invited, and you may be equally sure that your membership card, properly signed on the back, will secure for you the courtesies of all the great museums of the country.

Sincerely yours,

Arthur Parker

Director

Rochester Museum Association formed to interest people in the museum. I certainly have enjoyed my visits there and Dr. Parker, now director, is well posted and pushing it along."

Later it was made a dues-paying Association with classes of membership, or one could obtain the Bulletin by paying a modest subscription fee. I subscribed to the latter at that time. Some later years, my active membership began and has continued to date.

It was necessary to form this Association, as the Museum had an uphill time and was poorly thought of by many people as an unnecessary expense. The book of the Rochester Centennial, 1934, makes no mention of the Museum and the Golden Jubilee Almanac, 1938, of the Rochester Chamber of Commerce, with hundreds of items about various events, including parks, libraries, schools and the University of Rochester under the heading of "CULTURAL," does not note the Museum. However, the Rochester and Monroe County book written as a Federal Writers' Project, under W.P.A., the same year, 1938, has a nice long article about it.

One of the first hobby groups to meet in the Museum was the Burroughs-Audubon Nature Club. I soon became a member and their meetings and the field trips were much enjoyed. After a few years my much-expanded park duties prevented me from either attending the night meetings or going on the nature hikes. My friendship with many club members continued and my interest in the native birds, as well. At times it was my privilege to act as a guide for them when they visited Highland Park for the spring flowers.

On a day spent at the Rochester Exposition with my family, time was taken to tour the Museum, as was done by many others. The three floors filled with fine exhibits thus became better known.

It was a great day when Mr. Edward Bausch arranged for the new location on East Avenue and provided funds for an appropriate building where exhibits could be grouped to the best advantage.

Attracting children to the Treasure Chest and other educational or interesting phases in the old building was much admired. A man said to me, "They are moving the Museum, and the good work with children in a thickly settled neighborhood will be stopped. Now it is a 'high brow' institution in an area of 'rich estates'." If he could see the many children's projects and hobbies, and these greatly expanded, he would change his mind.

The auditorium proved to be an excellent place for flower shows. It was my pleasant duty to set up the park exhibit at the Rose Show, and we were certainly glad to have a cool inside hall to use instead of rooms with the sun streaming in the windows and wilting the blooms, as was the case in some show rooms. During World War II, trucks using gasoline were restricted. We still had horses in the park and the newspapers gave good coverage to the fact that the cut roses and men to set them up arrived there in a large wagon drawn by a team of horses. The beds at Maplewood and Highland Parks supplied a large number of named varieties and filled up to half of the tables in these early times.

After my retirement it pleased me to visit this and other flower shows and meet many of my friends that were interested in the same studies.

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Noise in the Space Age

By Melissa E. Bingeman, F.R.M.

"WILL YOU SAY SOMETHING about Noise in the Space Age?" This appeal came from the Museum exactly one decade after *Museum Service* had published a brief article entitled, "A New Approach to the Noise Problem."

The inference was that the space age might in some way affect the problem of noise. Just what were the problems when the article was written, I asked myself; what were they when Rochester enacted its present noise law? What new problems, if any, have appeared with the dawning of the Space Age?

The June 1952 article advises that we "deal with a noise hazard as we do with other safety and health hazards and not as we decide elections, by a majority vote." Apparently people who were troubled by noise at that time were not receiving the consideration to which they thought themselves entitled under the law. This raised the question: What was the law? What is it now?

Chapter 47-1 of the Rochester Code prohibits the creation of any unreasonably loud, disturbing or unnecessary noise in the city. It states: "Noise of such character, intensity or duration as to endanger public comfort, peace or repose, or to be detrimental to the life or health of any individual, is declared to be a nuisance, and is prohibited."

Before that law was enacted, loud-speakers, roaming the streets, had been advertising just about everything from current shows, merchandise, services, to qualifications of candidates for public office. Noisy night operations of some industries and services, loud radios, blatant sound of auto horns were disturbing many neighborhoods.

The existing Code, adopted at that time, had proved to be too general to be effective. More definite restrictions were called for to meet new conditions. A new noise law was enacted in response to a recommendation from a special committee authorized by the City Council, appointed by Mayor Charles Stanton and headed by Vice-Mayor Joseph Silverstein. The recommendation was tailored to meet the situation as disclosed by an intensive study of Rochester's noise problems; a study made by the Noise Abatement Committee of the Chamber of Commerce whose chairman, Dr. Albert D. Kaiser, was later appointed City Health Officer.

This committee had found that the most troublesome and most damaging noises are those that are sudden, raucous, loud, sustained, or in other ways nerve-racking—or combinations of these.

After the new noise law was enacted, this committee undertook to publicize it in order to help secure popular voluntary compliance. Letters were written to various groups and associations. Later it also distributed copies of the new

Miss Melissa E. Bingeman, Fellow of Rochester Museum in the field of Hydrography and Community Service, is also a Fellow and a Life Member of the Rochester Academy of Science and a member of its mineral and weather science sections. She served as assistant secretary of the Rochester Chamber of Commerce from 1912 until her retirement in 1945. Her studies of levels of the Great Lakes, published by the Academy and the Museum, have been cited on the floor of Congress and described in the Congressional Record.

Ordinance, which had been supplied to the Committee by Mayor Samuel B. Dicker, and which also listed other chapters of the City Code restricting noise; such as, Auctions (18-8), Hucksters, etc. (26-4), Health and Sanitation (56, 1 and 2), Public places—streets (62-4), Public Safety (65-3), Vehicle and Traffic (70-66).

Today's question is: What new noise problems has the space age introduced?

Two have emerged clearly—the effects of low flight and the effects of high flight. A third—noise from nuclear sources, may be in the offing.

Vibrations from low flight, approach, landing and take-off of planes are usually heard as noise by anyone within close enough range; whereas vibrations from high flights, if heard, are apt to be heard as thunder, explosions or concussion. (High-flying craft must come in low in order to approach, land and take-off.) Low flight seems to affect people, while high flight apparently is more likely to affect things.

THE NATURE OF NOISE FROM LOW FLIGHT is illustrated in the case of Pennsylvanian Thomas N. Griggs who charged that noise from a low-flying plane was like a riveting machine or a steam hammer. It broke plaster and prevented sleep despite the use of ear plugs and sleeping pills. His claim finally reached the U.S. Supreme Court which, on March 5, ruled that low flight can make property so useless as to constitute a taking of the property for public use, and that airports must compensate owners of nearby property for the noise, vibration and fear caused by low-flying planes. The Court found, in this case, that the Airport did not acquire enough property.

"Proper zoning is the one truly effective noise abatement weapon," said Captain Hamilton C. Smith, safety representative of the Airline Pilots Association, when he attended the Airport public hearing on May 24 in Rochester. "Purchase a clear zone" is how the Mayor of Los Angeles phrased what is needed.

THE NATURE OF NOISE FROM HIGH FLIGHT is different. This was illustrated by the effects of the transcontinental "race against time" last March 6, when jets flew from Los Angeles to New York and return in four and a half hours. They left a "transcontinental trail of broken windows, cracked walls and startled persons."

Another example is that of the F. 101 Voodoo Jet which broke the sound barrier while on a training mission on March 23, and treated Rochester to a sonic boom while passing about 35 miles to the northeast at an altitude of 39,000 feet.

It was this boom and concussion which I heard and felt while lying in bed on the fifth floor of St. Mary's Hospital. I interpreted the sound as an explosion in the basement, and as the building swayed back and forth—three times—I listened for sounds of running feet and cracking walls. Nothing happened! Later, I discovered that people who were on their feet apparently had neither heard the boom nor felt the rocking. The *Times-Union*, however,

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Accessions—1912-1962

By Florence A. Taylor, *Registrar*

WEBSTER'S COLLEGIATE DICTIONARY defines accession in part: "Increase by something added; as, an accession of wealth; also, that which is added; as, a list of accessions to a library." (This also applies to a museum—relating to objects).

In looking backward, over the years, it is remarkable to note how well the Museum has prospered. It has been stated that the Museum began its collections with the loan of an ox yoke. As citizens became more interested permanent gifts, instead of loans, were added forming the nucleus of the collections.

It was at the insistence of Mayor Hiram H. Edgerton that the Museum became a reality. In the early years the first curator, Mr. Edward D. Putnam, accepted material for the Rochester Historical Society, as well as attempting to build up collections for the Museum. (The Historical Society was housed on the first floor of building #9 in Edgerton Park). Mr. Putnam always left the decision to the discretion of each donor as to which institution should receive the accession. At first, inasmuch as the cases were filled with the society's material, most of the museum objects were carefully packed, marked in detail on the outside of the package as to the donor's name and address, contents, plus any other pertinent information. These were then placed in a room in the building. Gradually more space was made available and museum accessions were exhibited along with the society's collections.

More and more the public became interested in a museum for Rochester and exhibition space was required. Soon thereafter, upon the death of Mr. Putnam and the appointment of Dr. Arthur C. Parker as the first director, more room became available in the old Edgerton Park building and simultaneously a notable increase in accessions. Instead of one floor, two floors were usable for exhibits. Troop H, whose headquarters had been in the museum building for some time, moved to other quarters. The Rochester Historical Society, feeling the need for a place of their own, also moved to a new location.

Doctor Parker, being foresighted, recognized the need for building up each division of the Museum. His first concern was creating a School Service Division. Not only objects for the youngsters to see, but to examine, feel and possibly try on. Teachers were delighted with this special type of visual instruction. So material was gathered to circulate to the schools and many donors were glad to have a part in contributing "accessions" for such a useful purpose.

Of course Doctor Parker had a wide reputation and many people feared at first the Museum would become an "Indian Museum," but such was not his purpose. He was instrumental in adding to the archeological and ethnological collections, and succeeded in building permanent accessions for the Hall of Man.

The Division of Culture History was fortunate to have many donors from the very beginning. Today we have one of the finest collections of historical objects representative of the local and western New York area.

It has been gratifying to have had a part in the early years of the Museum, to have the privilege of handling so many fine objects and to witness the continuing interest of the community in adding to our accessions. I do not believe any other Registrar has had the golden opportunity that I have had. It was fun, stimulating and educational,

without a doubt. Examining the tied-up packages under the supervision of a dedicated man, like Mr. Putnam, was an unusual experience.

In all divisions our accessions have grown beyond anyone's realization. The staff has increased and the possibilities for service in the Museum are unlimited. A real challenge is before us.

During 1961, 407 donors contributed 3,788 gifts which were processed through the registrar's office. All of these accessions find a specific use in our program. The personal contact with the public is most rewarding to the Registrar, and the real interest and joy expressed by the visitor is a stimulating part of a day's work.

Our Museum reflects the influence of our former and present leaders and the confidence of the community in its future.



Registrar selecting accessions
for exhibition

Noise in the Space Age

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reported receiving many calls asking where the explosion had been.

Atomic noises are still too few and far apart for appraisal and become a mammoth interrogation point

Research has dug into the possible means for minimizing noise with reported success in various situations. It cannot, however, change human nature, nor the human aversion to troublesome distractions.

How the future will deal with noise in the space age can be told only in some, as yet, unborn Tomorrow!

A Little History of a Concept

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and interpretations have not shaken it. Ages come and go.

Within the museum walls are many ages. Some were long; some were short. Some have kept their secrets from the most intensive and extensive probing of man's spade. Only a few have yielded their whole story. Will the New Museum record and depict the adventures and treasures of the *new* age: the Space Age? It has already begun this task. And since the Space Age will reveal some strange goings on among the planets, we might well ask, "Can any concept of education keep pace with man's future wings?" . . .

MAN HAS WINGS INSIDE HIM. HIS OUTER PINIONS ARE BUT FLIMSY AND PUERILE FLUTTERINGS TOWARD FUTILE NOWHERE. HIS INSIDE SOARINGS ABOVE THE BREAKDOWN, FALLDOWN LITTER OF HIS CELLS BECOME A TRIUMPH OF TRUE FLIGHT, WHERE THE SPACES BETWEEN THE STARS OF HIS MIND ARE IMMEDIATELY MORE CHALLENGING AND IMPORTANT TO SURPASS THAN THE DISTANCE BETWEEN HIS LITTLE BODY AND THE SUN.

A Museum Thrives in Rochester

Continued from page 111

The wonderful wild flower diorama, the first of several beautiful showings of natural history subjects, was a revelation to me and greatly liked by all my family. Naturally the Indian subjects attracted my children and grandchildren. Many industrial and historical rooms were a delight.

The Audubon Screen Tours, sponsored by the Museum Association, and other services backed by that group of interested persons, are a great help. The Convocation giving the Civic Medal of Rochester and citations to those selected as Fellows was made possible by the Association. It gave me great pleasure and surprise to be selected as a Fellow in the field of Horticulture in 1943.

Many officers and employees have become acquaintances and friends. Dr. Parker and his successor, Mr. W. Stephen Thomas, and especially, Dr. John R. Williams, Sr., who, because of his interest in the planting of oaks at the Oak Hill Country Club, was given permission to collect acorns in the parks. Park Director Patrick Slavin asked me to assist in identifying them.

Mr. David T. Crothers was very kind in explaining his work as a natural history artist-preparator, as were others of the staff. I particularly remember Mr. Floyd Lamb's help at Rose Show time. Dr. Edward T. Boardman's interest in nature was the subject of many pleasant talks with him.

The past fifty years have been a time of progress, even in the face of occasional setbacks, and a devoted staff is to be congratulated for their persistence. Thanks are due to Mrs. Mable S. Smith for her encouragement of my writing this and other articles for *Museum Service*.

Book Reviews

Low Bridge! Folklore and the Erie Canal. BY LIONEL D. WYLD. (Syracuse University Press, Syracuse 10, N.Y., 1962. Pp. 212. Illustrated. \$5.50.)

It isn't often that you can find what you are looking for under one cover, but this has been accomplished by Lionel D. Wyld, assistant professor of English and American studies at the University of Buffalo, in "Low Bridge!" He has done a masterful job in capturing all of the flavor and the tall stories, real and imaginary, legend and folklore associated with the Erie Canal. The era of blustery growth, muscle and brawn, the hale and the hearty. Notes to each chapter represent prodigious research and of course we are pleased to see a reference to *Museum Service*, Vol. 31, No. 1 (January 1958), "The Ghost of Lock Herkimer" by Marvin A. Rapp.

The British Museum. A Guide to Its Public Services. (W. & J. Mackay & Co. Ltd., Chatham, Kent, 1962. Pp. 72. Illustrated \$1.20. *Agents in America: British Information Services, 45 Rockefeller Plaza, New York 20, N.Y.*)

This introductory note by Sir Frank Francis, director and principal librarian of the British Museum, strikes a resonant cord for many museums— "... there may well be some truth in the complaint which is heard from time to time that the British Museum does not make its services well enough or widely enough known. This booklet is our first attempt to provide the answer to this complaint." And it does. This compact little guide gives a tremendous amount of information as to its multifarious public services and facilities. Each department is fully described as to what is available and the hours obtainable, and it includes everything from Location to Research Laboratory.

A Dictionary of Symbols. BY J. E. CIRLOT. (Philosophical Library, Inc., New York 16, N.Y., 1962. Pp. 400. Illustrated. \$12.00).

Since the dawn of civilization man has been using symbols to express himself and his ideas. And since man tends always to use a wide symbolism for many different motives, it becomes complex. With the growing importance of a philosophical study of symbolism, this is an excellent comparative work of reference. There are brief definitions and others that by their interpretative nature will interest not only the student of symbolism but anyone who enjoys informative reading. There is a "Bibliography of Principal Sources" and an "Additional Bibliography."

M.S.S., Ed.

National Symposium . . .

UNDERSTANDING SCIENCE IN THE SPACE AGE

*To Honor the Fiftieth Anniversary of the
Rochester Museum of Arts and Sciences*

Wednesday, September 26 at 8 p.m.

*On the 108th anniversary of the
birth of Museum Benefactor
EDWARD BAUSCH*

Flower Show . . .

23rd ANNUAL DAHLIA SHOW

presented by the Rochester Dahlia Society

Saturday, September 15, 9 a.m. to 5 p.m.

Sunday, September 16, 2 p.m. to 5 p.m.

Youth Activities . . .

**REGISTRATION for Junior Clubs in Crafts, Natural Science, Social History,
Drama and Folk Dancing**

Saturday, September 15, 8:45 a.m. to 11:45 a.m.

*For information, please contact
the School Service Division.*

SPECIAL EXHIBITIONS

- 1st Floor — **ARCTIC ANIMALS and ESKIMO LIFE IN STONE** — carvings
loaned by Peter Mills. *On exhibit to September 30*
- MINERALS and SEMI-PRECIOUS STONES** — selections from the collection of the
late John E. Hartfelder, Honorary Curator of Minerals.
- Mezzanine — **A DELEGATION OF DOLLS** — The United Nations in Miniature — dolls dressed in
native and national costumes from the collection presented by Miss Adelia and
Miss Marianna Hallock. *On exhibit through September*
- Library — **ROCHESTER PARKS** — early history and scenes. *On exhibit to mid-September*
- 2nd Floor — **SCIENCE EDUCATION THROUGH THE MUSEUM** — a review of group programs
and work with individuals to honor the Conference, "Understanding Science in the
Space Age." *On exhibit September 8 — October 20*
- THE ROCHESTER SCENE** — a selection of salon prints from the new picture-book
by Fred Powers, F.R.M. *On exhibit September 15 — October 28*
- 3rd Floor — **CRAVATS** — samples of neckware worn by men from the 18th through the
20th Century.
- SELECTIONS FROM THE MUSEUM'S DOLL COLLECTION** — Historic dolls from the
19th and 20th Century.
- MONEY AND HISTORY** — phases of coinage and coins of the world.
Commemorating the 50th anniversary year of Rochester Numismatic Association.
On exhibit to September 10

1962 — SEPTEMBER — CALENDAR

- 2 Sunday MUSEUM CLOSED**
- 3 Monday LABOR DAY — MUSEUM CLOSED**
- 4 Tuesday** Rochester Numismatic Ass'n — 8 p.m. Rochester Rose Society — 8 p.m.
- 5 Wednes.** Rochester Aquarium Society — 8 p.m. Genesee Cat Fanciers Club — 8 p.m.
- 6 Thursday** Rochester Dahlia Society — 8 p.m. Rochester Cage Bird Club — 8 p.m.
- 7 Friday** Rochester Amateur Radio Ass'n — 8 p.m.
Eastern Leathercraft Guild — 8 p.m. Morgan Chapter, N.Y.S.A.A. — 8 p.m.
- 9 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — Pioneer of Progress, Our World**
- 11 Tuesday** Rochester Museum Hobby Council — 8 p.m.
- 12 Wednes.** Rochester Academy of Science—Ornithology — 8 p.m.
Seneca Zoological Society — 8 p.m.
- 13 Thursday** Junior Philatelic Club — 7 to 9 p.m. Rochester Philatelic Ass'n — 8 p.m.
- 14 Friday** Rochester Amateur Radio Code Class — 8 p.m.
- 15 Saturday YOUTH ACTIVITIES — Registration for Junior Clubs 8:45 to 11:45 a.m.**
23rd ANNUAL DAHLIA SHOW — 9 a.m. to 5 p.m. — Sponsored by the Rochester Dahlia Society
- 16 Sunday 23rd ANNUAL DAHLIA SHOW — 2 p.m. to 5 p.m. — Sponsored by the Rochester Dahlia Society**
FILM PROGRAM — 2:30 and 3:30 p.m. — Osmosis (mechanism of plants), Water for Dry Land
- 18 Tuesday** Rochester Numismatic Ass'n — 8 p.m. Rochester Button Club — 1 p.m.
- 19 Wednes.** Monroe County Hooked Rug Guild — 10 a.m.
- 20 Thursday** Genesee Valley Gladiolus Society — 8 p.m. Rochester Bonsai Society 8 p.m.
Genesee Valley Hiking Club — 8 p.m.
- 21 Friday** Jr. Numismatic Club — 7:30 p.m.
Rochester Amateur Radio Code Class — 8 p.m.
- 23 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — For Eyes to See, We Use Power**
- 25 Tuesday** Rochester Antiquarian League — 8 p.m.
- 26 Wednes.** Men's Garden Club — 8 p.m.
Upper N.Y.S. Branch, National Chinchilla Breeders — 8 p.m.
National Symposium "Understanding Science in the Space Age" — Tribute to Museum Benefactor, Edward Bausch, on 108th anniversary of his birth
- 27 Thursday** Genesee Valley Quill Club — 10:30 a.m.
Rochester Philatelic Ass'n — 8 p.m. Junior Philatelic Club — 7 to 9 p.m.
- 28 Friday** Rochester Amateur Radio Code Class — 8 p.m.
- 30 Sunday FILM PROGRAM — 2:30 and 3:30 p.m. — Family of Man, Pioneer Blacksmith**

—All bookings subject to change and substitution without notice.

National Symposium
UNDERSTANDING SCIENCE IN THE SPACE AGE

To Honor
The Fiftieth Anniversary
of the
ROCHESTER MUSEUM OF ARTS AND SCIENCES
September 26, 1962

On the 108th anniversary
of the birth of Edward Bausch
Museum Benefactor